

April 2013
Volume 49 No. 3



BC POTTERS

Newsletter of the Potters Guild of British Columbia

INSIDE:

- | | | |
|-------------------------------------|--|-------------------------------------------------|
| <i>Ceramic Sensibilities</i> 4 | | 8 <i>Saidye Bronfman Award</i> |
| <i>A Tradition of Exploration</i> 6 | | 9 <i>Mia Muse: Figurative Ceramics Workshop</i> |
| <i>MISSA Bursary</i> 7 | | 11 <i>High Fire Culture</i> |



Counterclockwise from front:

Cris Giuffrida, jar, c. 1983-88 and lugged jar, 1988; Andrew Wong, lugged vase, 1977; Ron Vallis, jug, 1984. See Page 11.



Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics



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Interim Gallery Manager

Laura Carey

galleryofbcceramics@bcpotters.com

604.669.3606



Gallery Hours as of May 1:

10:30 a.m. to 5:30 p.m.



Gallery Assistants

Carito Ho, Samantha Knopp, Karah Goshinmon, Karisa Evdokimoff,

Janine Grant

staff@bcpotters.com



Exhibition Committee:

Jinny Whitehead, Sheila Morissette, Maggie Kneer, Denise Jeffrey, Celia & Keith Rice-Jones



The Gallery of BC Ceramics is a gallery by potters for potters.

■ *The Gallery coordinates and curates several exhibitions a year.*

■ *Every month we showcase an artist, usually someone just starting his or her career.*

■ *We also sell the work of more than 100 artists in the retail shop.*

Artists must apply to be juried; there are three deadlines annually.

To download and print a Gallery Jury Application, [click here](#).

For information on Gallery

Policy, [click here](#).

2013 Gallery Exhibition

April 4 to 29

***Bowls and Beyond:
An Exploration of Form***

David Lloyd and Kwantlen Polytechnic University students. Opening Reception: Thursday, Apr. 4, 5 to 7 p.m.

May 2 to June 3

Around the World in 80 Plates

Maggi Kneer. Opening Reception: Thursday, May 2, 5 to 7 p.m.

June 6 to July 1

Shoes

Shelley Holmes. Opening Reception: Thursday, June 6, 5 to 7 p.m.

July 4 to 29

Junichi Tanaka

Opening Reception: Thursday, July 4, 5 to 7 p.m.

August 1 to September 2

Group Show: Gallery Staff Picks

Representing the Best of BC Ceramics.

September 5 to 30

PGBC Retrospective

Opening Reception: Thursday, Sept. 5, 5 to 7 p.m.

October 3 to November 4

***Vancouver Collects:
Collector David Carlin***

Opening Reception: Thursday, Oct. 3, 5 to 7 p.m.

November 7 to 25

Shoerealism


Kinichi Shigeno. Opening Reception: Thursday, Nov. 7, 5 to 7 p.m.

Retail Jury Sessions for 2013

If you are interested in selling a full line of work in the gallery (other than mugs and salt and pepper shakers, for which you do not need to be juried), please bring your submissions to the Gallery of BC Ceramics with completed forms (find them here: www.bcpotters.com/Guild/forms.php) and jury fees by the following dates:

June: Drop-off deadline is Friday, June 7. Jury sits week of June 10.

September: Drop-off deadline is Friday, Sept 6. Jury sits week of Sept. 9.

Letters of acceptance/non-acceptance will be sent a week following the jury session. 

Exhibition Juries

This is a reminder to members that you can now apply for an exhibition at the Gallery of BC Ceramics at any time during the year.

For more specific information on either jury, please see the guild website www.bcpotters.com/Guild/. Select "Forms" and then "Get a Form," which will take you to a page with forms. For the gallery, select "Gallery Jury Application," and for exhibitions, select "Exhibition Jury Application." The direct link is: www.bcpotters.com/Guild/forms.php

President's Message

So nice to see the warmer weather and wherever you are in the province I am sure you are beginning to see the signs, however small, of the change of season.

The 6Th Triennial Canadian Clay Ceramic Symposium was held at the Shadbolt Center for the Arts in Burnaby on Saturday, March 23. There is something indescribable about the kind of energy that is created when this many creative people come together. Meeting new people that are interested in the same medium that you are, seeing new ways and approaches to what you do and how you work, stimulating demonstrations that get you thinking about different ways and approaches to things you never thought about before. I for one was so inspired that I spent the entire next day in studio working when I was really supposed to be working on this message and my usual Sunday-type things. The dinner, hosted by the PGBC, which followed the days' activities allowed for free flowing conversations, further contact making, and debriefing. The 100 folks who took advantage of the limited seating seemed to very much enjoy the

opportunity to talk, if I could gauge from the volume of constant chatter throughout the dinner and for some time afterward. I am sure there were more cards and information exchanged during the dinner than at any other point of the day.

Events like this are very important for getting potters out of their solitary studios and talking with each other. I had the opportunity to meet face-to-face individuals that I had only communicated with via email. I also had the chance to chat with a number of the presidents/representatives of other guilds/clay clubs from Whistler to the Caribou as well as more locally from Delta and Tri-Cities. We talked about ideas and concerns on how we might work together and communicate better. Over the next few months and years I hope to address many of the concerns they took the time to bring forward. 🍷

—Denise Jeffrey

Gallery & Exhibition News *By Laura Carey*

Staff changes

We have hired three new staff members who will each work one day per week. We welcome Karah Goshinmon, who works Mondays with Laura, Karisa Evdokimoff who works Saturdays with Carita, and Janine Grant who works Sundays with Samantha.

The new staff are very keen and eager to learn more about ceramics. Two are practicing ceramicists while the third is an enthusiastic admirer who is gaining technical knowledge. Their training is complete and they have been performing their tasks very well. Sales have been up since new staff have started and the weather is picking up. We are so glad to have the new ladies on board!

April Featured Artist: Linda Lohuaru, Vancouver

My love of clay began in the backyard mud puddles of early childhood where I spent countless happy hours making mud pies, lining them up on long boards to "bake" in the sun. In my mid 20s a short introductory course in pottery basics left me hooked on hand-building. I made a couple feeble attempts at the wheel but it wasn't until years later while out walking with my young children, I discovered a pottery studio at my neighborhood community center and I looked at the wheels and decided if I started then, and kept at it, maybe by the time my children were in university I might be able to throw. So began my long, slow personal journey

There were interruptions; weeks, months, sometimes even a couple of years, when life got in the way. There were also many productive periods requiring sales at summer markets and holiday craft fairs. It feels good to hear that a piece is being used and enjoyed, but like that long ago child, I'm happiest of all with mud in my hands.



April Exhibition: David Lloyd and Kwantlen University Students *Bowls and Beyond: An Exploration of Form* April 4 to 29; Opening April 4

A group of second year ceramics students from Kwantlen Polytechnic University in Surrey, along with their instructor, David Lloyd, have offered up work from the current session. Agreeing to start out with bowls as a common form, each artist has come up with a selection of pieces that show their individual senses of design and surface treatment, with varied firing methods and finishes. They were asked to aim for work of marketable quality, worthy of showing in a professional gallery of ceramic arts. Critical attention has been given to details of form, and each has had liberty to choose their own methods of firing and finishing. A lot of risk taking in learning new forms, and experimentation with glazes and firings, has resulted in a nice selection of successes. There are pressed and draped slabs, wheel thrown shapes, coiled and burnished pieces, slip cast stoneware, hand modelled porcelain sculptures and a brightly glowing tile work. Lloyd's work was made as class demonstration samples and includes pieces fired in the Ombu wood/soda kiln at the Shadbolt Centre for the Arts in Burnaby. The artists are very grateful to the Gallery of BC Ceramics for this opportunity to show their work. 🍷

Ceramic Sensibilities: One to Many *By Diane Espiritu*

The ceramic artists assembled at the Burnaby Arts Council's Deer Lake Gallery are undoubtedly adept at their craft. The skill required to execute each piece is immediately apparent. Upon closer examination, one becomes aware of the elements of each body of work that serve to connect them to the theme of the exhibition.

The prominent and emerging artists selected by Linda Lewis for *Ceramic Sensibilities: One to Many* include Debra Sloan, Jinny Whitehead and Darcy Greiner. Each ceramicist demonstrates the ability to define and refine techniques specific to their practice in order to produce exceptional and distinctive art forms. Their unique approaches to production challenge the ways in which we commonly perceive the use of moulds and hand building. We see this in the way they highlight, conceal or transform the seam lines and the marks of the artist's hand. By virtue of the curator's experience in website design, we become aware of a fascination for relationships that exist between various types of data. Her interest in data models parallels her insights into each ceramicist's interpretations of art production. As a result, visitors to the Deer Lake Gallery are treated to a layered experience of materiality, texture, surface embellishment and exploration of form, along with the complexities of relationships analogous to the one to many data model.

Entering the converted house one is welcomed into a warm and well-lit gallery. The artwork is grouped by artist, with a few shared surfaces. The staggered heights of the steel frame displays with plywood tops allow volumetric forms to float above the gallery's wooden floors. The exhibition is arranged to give the viewer ample room to move about and contemplate the art. A monitor above the former fireplace displays a video depicting aspects of the ceramic process - an artist working with clay slabs, rich close ups of seasoned hands, and textured organic vessels, which transition seamlessly to Jinny's thoughtful description

of her process.


One is immediately drawn towards Debra's voluminous baby sculptures that kick and scream with fervent expression, figuratively silenced, and expertly captured mid-tantrum. Her use of wire and fish line to represent hair adds to the anguish in their mature facial expressions. Lining the adjacent wall, we find groups of babies with repeated hand gestures as well as babies walking within urban landscapes and architectural details. The baby is a significant metaphor because of our natural tendency to empathize with them. I am particularly drawn to Spike and her Blanket, her jumper of colourful patchwork decals accentuating the softness in the gesture of her feet hanging in the air. Deborah uses the baby as a universal metaphor for the human world. This collection serves as a reflection on our cultural tendency to overreact before thinking a situation through.

Jinny's vessels are incredibly tactile. She is an artist with a deep appreciation and understanding of the powerful connection we have to the organic world and endeavours to bring this aspect of clay into our daily lives. Certain vessels along with her clay stones are particularly sensual due to the combination of contours and surface textures; this is the exquisite language of her work. Her pottery embodies a cultivated sensitivity to all the processes that went into the conception, construction, and placement of each piece within the wood-fired kiln. The textured surfaces are achieved by pushing and nudging the clay from inside the pot. Each form originates from a wad or ball of clay, and her technique lends itself to a myriad of unique vessels

Continued on Page 5



Debra Sloan.



Work by Arlynn Nobel


Register Now!

Spring & Summer 2013

Adult Ceramics Classes & Workshops

<p>A Pinch of Salt <small>new</small></p> <p>Instructor: Linda Doherty \$197.82, 9 sessions 293556 Sundays, 10am-1pm April 14 & Monday, 7-10pm June 3</p> <p>Daytime Pottery</p> <p>Instructors: Vin Arora (M), Sabrina Keskula (Th) \$164.84, 8 sessions 291008 Mondays, 10am-1pm April 15 \$233.12, 8 sessions 291009 Thursdays, 10am-2pm April 18</p> <p>Lanterns & Fountains for the Garden <small>new</small></p> <p>Instructor: Jay MacLennan \$164.84, 8 sessions 293561 Wednesdays, 10am-1pm April 17</p>	<p>From the Ground Up <small>new</small></p> <p>Instructor: Arlynn Nobel \$164.84, 8 sessions 296282 Thursdays, 7-10pm April 18</p> <p>Don Hutchinson: Glazing & Decorating</p> <p>\$83.75, 2 sessions 294823 Wednesdays, 7-10pm May 22</p> <p>Throwing Intensive Workshop</p> <p>Instructor: Jay MacLennan \$112.92, 3 sessions 293562 Thursday-Saturday, 10am-4pm June 20</p> <p>Extreme Extruding <small>new</small></p> <p>Instructor: Linda Doherty \$113.41, 5 sessions 293568 Monday-Friday, 10am-4pm June 24</p>
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The Shadbolt Centre offers programs for all ages and skill levels. Prices do not include tax.

Register: 604-291-6864 or online: burnaby.ca/webreg
shadbolt centre for the arts shadboltcentre.com 

unified by this visual language. Her aesthetic considerations are further illustrated when mating the driftwood handles to each vessel.

Jinny continues to view her production as a learning process and is incredibly generous in the way she shares her methods of solving problems. Through extensive explorations of her medium and methods, her knowledge continues to grow.

The final artist/designer featured in the exhibition is a dear friend and colleague, and as such, I've had the opportunity to observe his process in the studio. I admire Darcy Greiner for his intellect and courage to venture beyond the traditional ways in which we utilize the tools, techniques and materials of our practice to further his reach and add a refreshing perspective to production in the arena of contemporary ceramics. The derivatives of the pie series succinctly illustrate my preconceived ideas on the theme of the show because I am given a primary (the singular pie wedge that is in essence the mould cast in porcelain) reference when contemplating the relationships between: one to many, many to one and many to many. Furthermore, as a designer experienced with moulds, I am able to appreciate the scope of exploration he has documented in the resulting ceramic forms.

Darcy is interested in how objects both serve to "illuminate and obscure the narrative of their making." This mindfulness has transpired into elegant seam lines that serve to highlight his process and in the application



Jinny Whitehead.

of surface decoration that acts to complement each form. While I delight in the fact that the full expression of the forms that can be derived has yet to be realized, I acknowledge and celebrate the inventive ways he interprets the mould in his practice and how it is communicated in the objects he forms.

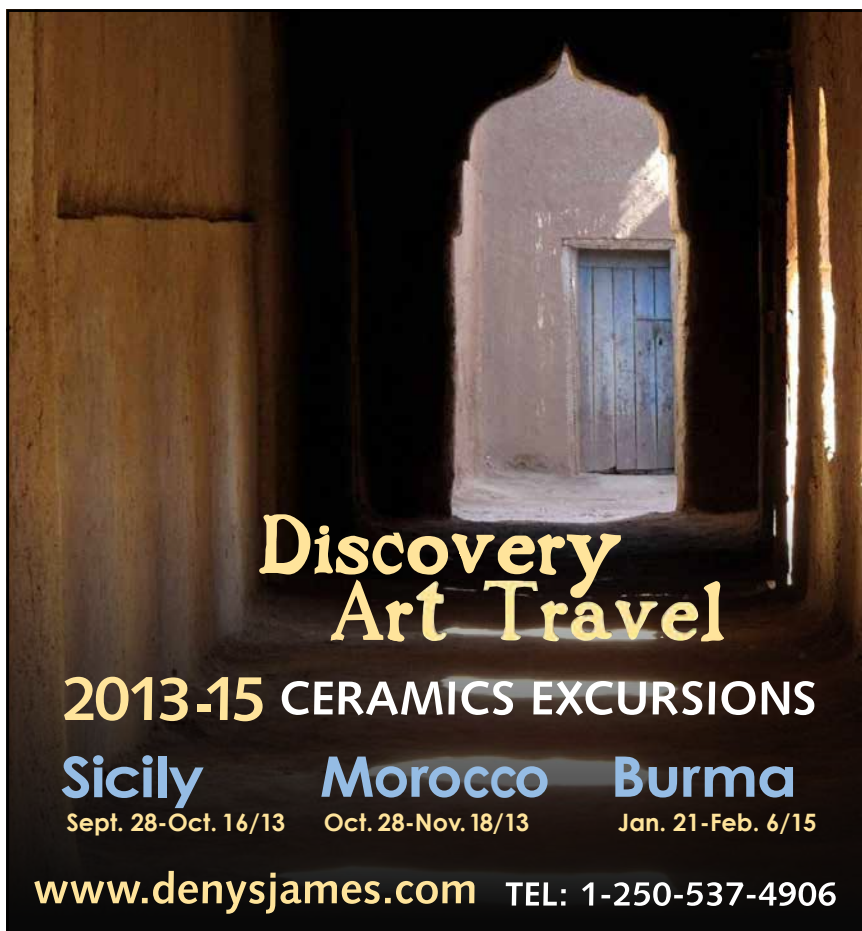
Judging by the comments during the opening of this exhibit and at the special showing that coincided with the Canadian

Clay Symposium, it is a successful, unexpected ensemble of artists. I strongly encourage you to experience this exhibition for yourself, and prepare for an experience that stimulates your senses on as many levels as you are open to experiencing. 🏺

Diane Espiritu studied *Industrial Design* at Emily Carr University of Art and Design before launching *Espiritu Design Studio*, a ceramics and soft product-focused studio in Vancouver.



Darcy Greiner.



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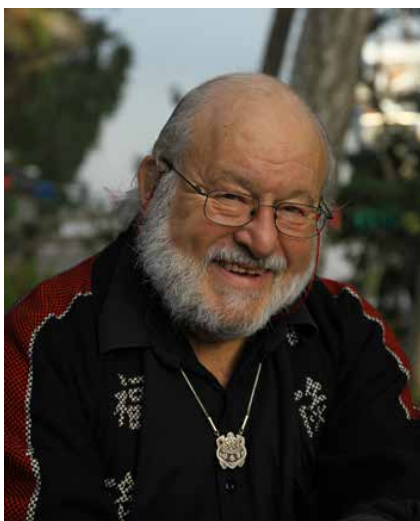
A Tradition of Exploration

By Dave Skilling, Executive Director, MISSA

Robin Hopper to receive Ambassador of the Arts award

The Metchosin International Summer School of the Arts (MISSA) has announced that Robin Hopper is the 2013 MISSA Ambassador of the Arts. The award is presented each year to a member of the British Columbia arts community who, through the caliber of their work and their commitment to the arts, has made a significant contribution to the growth and development of the arts. Previous recipients include well known B.C. artists such as Jack Shadbolt, P.K. Page, Pat Martin Bates, Valdy, Lorna Crozier and Patrick Lane.

Robin, a Metchosin resident, is internationally renowned as a leading ceramic artist, author and teacher. His work in ceramics over the past 50 years has included in-depth historical and technical research and an ongoing studio practice creating one-of-a-kind art works, primarily in porcelain. In 1977 Robin became the first recipient of the Saidye Bronfman Award, Canada's prestigious annual award in the crafts. He is the author of a number of popular books on the ceramic process, as well as a series of educational videos on ceramic decoration, design and aesthetics. Gardening and garden design have also been a life-long passion for Robin. The Anglojapanadian Garden at 'Chosin Pottery has been featured in



books, several television programs and many magazines.

Robin Hopper is the founding president emeritus of the Metchosin International Summer School of the Arts and served on the board of directors for 28 years. He played a pivotal role in the development of the summer arts program into the well-respected school that it is today. The popular summer workshop series conducted on the Pearson College campus has grown from four courses and 53 participants in the first summer of 1984 to over 40 workshops with more than 400 students each year taking workshops in jewelry making, ceramics photography, painting, music and more.

"In those days we never dreamed we'd be celebrating our 29th year in 2013! I was frustrated with the lack of good art education programs and was determined to offer something better. From the very beginning we sought to have a faculty of top-notch practicing artists and to offer instruction and professional development through very specialized, and unusual courses," Robin Hopper recalled. 📌

For details on the award and the 2013 summer studio workshop series visit www.missa.ca.

summer clay workshops at MISSA 2013

Join us for our 29th year on the beautiful Pearson College campus, just outside Victoria / **june 29 – july 12**

Innovative Handbuilding / Lana Wilson
Throwing & the Altered Form / Vincent Massey
Architectural Ceramics / Angela Pistrucci
Pottery as Expression / Josh DeWeese
Inquisitive Construction / Deb Schwartzkopf
Clay Sculpture Sampler / Debra Sloan
Form & Surface with Coloured Clays / Vince Pitelka
Shallow Forms Plus Decals & Printing / Mariko McCrae
Sculptural Relief / Angela Pistrucci
Flipside of Big Bowls / Cathi Jefferson
Paper & Plaster Molds / Samantha Dickie
Landscapes & Seascapes: 3D Tiles / Sandra Dolph
Raku: a New Approach / Larry Aguilar

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mixed media, jewelry, fabric,
writing and much more!



LANA WILSON

Bursary Assistance Available for Established and Emerging Artists

Registration is now in full swing at the Metchosin International Summer School of the Arts (MISSA) outside Victoria. Now in its 29th year, the summer studio series offers over 40 workshops in a wide array of creative pursuits, including jewelry making, painting, ceramics, storytelling and photography. The forested Pearson College campus setting serves as an inspiring environment, conducive to intensive exploration of the arts.

"Everyone leaves with a new enthusiasm for their art. The peaceful yet stimulating atmosphere attracts many students and teachers to return regularly to enjoy the exchange of artistic ideas and take part in the 'MISSA magic,'" observed Dave Skilling, MISSA Executive Director.

Each year MISSA awards a limited number of endowed bursaries. These typically cover workshop tuition and bursary students are expected to contribute a minimum of four hours volunteer time per week and to write a brief report outlining their MISSA experience.

In addition, MISSA has three Young Artist bursaries available to students 19 to 29 years old and attending art school or



actively pursuing a career as a full time artist or art teacher. Each Young Artist Bursary is valued at approximately \$1,000 and includes tuition for a five-day workshop plus six days accommodation and meals.

Bursary selection is undertaken by the board of directors and is based on artistic merit, financial need and commitment to art practice. **The bursary application deadline for MISSA 2013 is May 1.** 📧

For details on the bursary and the 2013 summer studio workshop series visit www.missa.ca.

A Loving Spoonful

POTTERS - We need your help!

**Project Empty Bowl in support of A Loving Spoonful
June 21**

A Loving Spoonful will be hosting the long awaited Project Empty Bowl Gala at the Coast Coal Harbour Hotel on June 21st, 2013. With your help last year this event raised \$100,000 to help provide food and related services to men, women and children living with HIV/AIDS in the community!

As many of you know, Project Empty Bowl has a very unique premise with each attendee at this event receiving a special handcrafted bowl as a reminder of their generous contribution to this very worthy cause.

This year we are in need of 350 ceramic 2-cup bowls for the event. These bowls will need to be food safe. If you can provide five bowls that would be great, if you can provide 20 bowls that would be fantastic! Any donation would greatly be appreciated. You can include business cards for your bowls so guests may know who made their bowl.

To donate bowls or let us know you are creating some please contact Lisa Martella at lisam@alovingspoonful.org or by telephone at 604-682-6325. Bowls can be dropped off at A Loving Spoonful, #100-1300 Richards Street, Vancouver or at the Gallery of B.C. Ceramics on Granville Island. (Please mark for Project Empty Bowl c/o A Loving Spoonful) Arrangements can be made if a pick up is required. All donations will be recognized in our event program.

We hope to receive all bowls by May 31. Thank you for your ongoing generosity. We are so appreciative! 📧

Greenbarn's catalogue is now available online.

In an effort to be more environmentally friendly, by reducing our use of paper, we are phasing out our printed catalogue, in favour of a downloadable version available on our website.

Now you can check prices and item descriptions just by logging onto
www.greenbarn.com



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And the Saidye Bronfman Award goes to... *By Amy Gogarty*

By Amy Gogarty

On March 12, artist-potter Greg Payce was selected as the 2013 winner of the Saidye Bronfman Award, which specifically recognizes excellence in the fine crafts and one of seven Governor General's Awards in Visual and Media Arts. The Governor General's Awards are in their 14th year and recognize distinguished careers in the visual and media arts by Canadian artists. Payce was nominated by Steve Heinemann, who wrote, "In his hands, the seemingly prosaic world of pottery takes on aspects of the illusionistic, the cinematic, the virtual." The award includes a \$25,000 prize and a special issue medallion. The Governor General of Canada will present the 2013 Awards at a ceremony at Rideau Hall on Wednesday, March 20, at 6 p.m., and the awardees will all be featured in an exhibition at the National Gallery in Ottawa from March 22 to June 23, 2013. The Canada Council website (<http://ggavma.canadacouncil.ca/en.aspx>) features short videos addressing the work of each artist, and Greg Payce's is particularly interesting for potters.

Born in Edmonton in 1956, Greg Payce earned a BFA from the University of Alberta in 1977 and an MFA in ceramics from NSCAD University in Halifax in 1987. Since 1988, he has been a permanent faculty member at the Alberta College of Art & Design in Calgary, from which position he has mentored countless students and influenced the direction of fine craft in Canada. His work has been the subject of over one hundred and fifty solo and group exhibitions around the world. He has travelled as a visiting artist to parts of Europe and North America as well as to China, South Korea, and elsewhere, and his work has been frequently reproduced in books and journals.

What has attracted the most attention has been Payce's development of the negative space between carefully aligned vessels, the profiles of which have been precisely articulated through expert throwing with specially designed templates. His forms recall medieval albarelli, or drug jars, which were tapered at the waist, and garnitures, arrangements of decorative vessels with contrasting profiles that graced aristocratic homes. From these historical precedents, Payce has evolved a unique and philosophically challenging approach to ceramic form.

In 2001, Payce made *Al Barelli*, a colossal work that required individual components to be fired and then stacked with an ingenious interlocking system. Two imposing ceramic columns created between them a larger-than-life-sized male figure in a work that harkened back to the ancient Greeks, who associated architecture with rational humanism, and to the expressive spiral columns of Gian Lorenzo Bernini's Baldacchino (1623-1634). As impressive as the work was, Payce realized that challenges imposed by the scale and sheer weight of the work limited his opportunities to exhibit or ship it; although, the experience of ceramics on that scale remained with him. He began to work with photography as a means to alter the scale and to share with the viewer more of the perspective of the artist, who can look at and

interact intimately with work as it is produced. Starting with simple large-scale images, by 2004, he was working with a videographer and a contemporary composer to produce *Harem*, a time-based remediation of his multiple-vessel work *Pantheon*. In 2007, he produced his first large-scale lenticular photograph, *Pantheon Verisimilis*.

Lenticular images are composite photographs constructed by interlacing multiple images of an object as it is rotated on a turntable and photographed from incrementally different angles. Plastic lenses laminated to the surface reflect select portions of the composite image, causing it to appear three-dimensional as the viewer shifts his or her position in relationship to it. Invented in 1908 by Gabriel Lippman, who in that year won a Nobel Prize in Physics, lenticular images have until recently been used primarily for advertising, novelty items, or



Portrait of the artist Greg Payce with his work *Valhalla* (2011).

souvenirs. Recent advances for capturing and processing images now make them more available to artists; although, artistic images are still relatively rare, and images on this scale even more so. With this technology, Payce can make monumental works that synthesize a three-dimensional apparition while maintaining their roots in ceramics. Being relatively lightweight, they can be transported to exhibitions anywhere in the world.

Payce continues to innovate, constantly seeking new ways to communicate his experience of form as witnessed from the vantage point of a potter throwing at the wheel, and to promote his conviction that ceramics is an art of aesthetic expression and concept. His large bronze commission, SSSSSSSSSSSSSS, is a popular feature at the Calgary International Airport. He was featured in *Trans-Ceramics*, the preeminent exhibition at the 3rd World Biennial of Ceramics in Icheon, Korea, and his major work, *Wane*, was recently installed at the new Canadian embassy in Seoul, Korea. In 2012, his work was the subject of a major one-person exhibition, *Illusions*, which I curated at the Gardiner Museum of Ceramic Art in Toronto. He is an ambassador for his craft to those interested in the arts everywhere, and an inspiration for ceramists of all persuasions. 🍂

MIA MUSE: Figurative Ceramics Workshop *By Suzy Birstein*



Creating unique ceramic sculptures amid the influences of the ancient yet vibrant culture of Greece may sound like a dream, but it has become an integral part of my art practice since I began offering ceramic workshops on the Greek island of Skopelos in 2009. This September, I am excited to be offering a third two-week ceramic workshop, building on the strong relationships I have forged over the last several years with the Skopelos Foundation of the Arts as well as with the Vancouver Greek community.

As a young woman, trying to find my way in life, I lived on some magnificent Greek island beaches and still feel the beauty and freedom that influenced my choice of a life career as a ceramic artist. To return to Greece now after three decades as an artist and teacher, allows me to facilitate for others the inspiration and desire to create that continues to feed my spirit.

One of the wonderful aspects of a workshop on a Greek island is how people of all experience levels become caught up in the moment when the cares of their everyday lives are distant and they are free to manipulate the clay to find how it speaks to them. They may choose to participate on their own or as couples or even as family groups. Some of my students have told me it is the best vacation they have ever had because, not only are they creating their own art, they also have the leisure time to swim in the Aegean, explore the island and revel in the many shops and restaurants of Skopelos.

Prior to the workshop on Skopelos, I offer an optional Art/Travel Prelude giving us the opportunity to travel to Greece together, enjoying several days of immersion in Greek culture. This year, we will spend the first three nights of our journey on Santorini, mythologized as the lost isle of Atlantis, enjoying its exquisite architecture, views, remarkable sunsets and abundant local wine and food. We shall also visit Akrotiri, the archeological site and museum from the Minoan era. The next two days will be spent in the romantic Plaka area of Athens, visiting the Acropolis, museums, and dining alongside the Ancient Agora, before we leave for Skopelos together.

Skopelos Foundation of the Arts is perched upon a hilltop overlooking the scenic, car-free streets of the whitewashed town below. It was founded by American artist Gloria Carr, who first visited Skopelos in 1996 and recognized it as an ideal place to locate an international art studio. Within three years, Carr had set up an international board and opened a residency program welcoming people from all over the world, eager to learn and create in the stimulating atmosphere of Skopelos. The island gained international attention after the 2008 Hollywood movie *Mamma Mia* was filmed there. In fact, the lovers' reunion scene filmed on the dramatic ocean side cliff and church at Agios Ioannis is what inspired me to seek Skopelos as a location for "Mia Muse".

Carr's daughter, Jill Somer, a former banker from Virginia, joined her mother in 2000 for a visit, and then chose Skopelos as her home, marrying an islander. Their daughter Zoe, now seven, is a charming and fluently bilingual guide who enhances her family's close ties to island life. Upon arrival we are welcomed by these three generations of Greek/American muses, followed by a traditional Greek feast, dancing and music.

Skopart is a large, modern facility offering printmaking, photography, painting and ceramic workshops. My workshop participants and I

Continued on Page 10

awaken each morning to spectacular sunrise views from our balconies which overlook the remarkably green island, red tile roofs of Skopelos town and harbour. After a delicious breakfast provided by the Centre, we meet in the ceramics studio, a spacious open air facility. On most days, we spend five hours of structured studio time, but I always offer students the option of working as the muse strikes them, 24/7. Using Greek clay and glazes, the students create clay sculptures inspired by the vibrant living culture of Greece that surrounds them and the history they have just viewed in museums, galleries and archaeological sites.

Time slows down...I demonstrate and share my personal combinations of hand building techniques and my artists are inspired and empowered to create figurative, animalistic mythical masks, figures and busts. Work dries quickly under the Skopelos sun and then the clay creations are bisqued in two alternately-firing electric kilns. Surfaces are decorated with colourful glazes, acrylics and/or patinas.

In the afternoon and evenings, the town of Skopelos begs to be explored, with its



winding streets and plentiful, affordable shops featuring local artisans and delicious restaurants. Walking down the hill, we are surrounded by whitewashed houses and balconies draped in brilliant bougainvillea and vines. We visit the many churches and beaches, the lovely folk art museum, and hire small boats to take us to neighbouring islands. My students and I are always delighted to visit the island potters, particularly the celebrated Nikos Rodios, third generation Skopelos

potter, who creates classical Greek-style blacken and earthenware vessels using island clay and reviving ancient firing methods. In fact, the minimalist black of Nikos' vessels, in contrast to my own brilliantly-coloured and textured ceramic work, sparked him to issue a challenge to me to collaborate with him, to combine my colourful palette with his classical form.

The end to each workshop on Skopelos comes only too soon, but we always celebrate our creative journey with a grand exhibit and closing party hosted by Jill and Gloria of SkopArt. The event is well-attended by the local Greek and expatriate community, who are quick to express their appreciation of the quality and variety of the students' work as well as our contribution to their delightful community. 📍

Suzy will be offering "Mia Muse" workshop Sept. 7 to 21. Optional Art/Travel Prelude to Santorini/Athens Sept. 1 to 6. She invites you to join her and looks forward to hearing from you. For more information about the workshop and about Suzy's work, contact her at: www.suzybirstein.com; 604.737.2636; suzy@suzybirstein.com.

From the PGBC member web pages



This newsletter series features your fellow guild members. Artist profiles and photos are taken directly from the guild members' web page which can be viewed here: <http://www.bcpotters.com/Guild/memberwebpages.php>

Get to know your fellow guild members and make sure that you have your own profile listed on the website—contact Becky to update or add your profile, becky.c.mceachern@gmail.com.

This month's web page profile is from **Sharon Grove of Sooke**:

"When a skill is something we learn through play as a child we are not aware it's a skill, it's just an intuitive part of us."

After working successfully as a studio potter for eight years in Tsawwassen I really wanted to go to school and get as much exposure to ceramics and art in as short a period of time as was humanly possible.

So, my exhilarating adventure began with a two-year stop at Sheridan College of Art and Design in Oakville, Ont. and then off to Alberta College of Art and Design for two years in Calgary, Alta. to complete my BFA degree majoring in Ceramics with as many hot glass classes as I could manage to get thrown into the mix.

I am now living in Sooke, and have been setting up my studio, building a gas kiln and re-establishing old ties.

My work has been showcased in local and international juried shows and is part of the permanent collection at the Jingdezhen Ceramic Institute in China.

On May 17, I have a sculptural exhibition opening at the CCBC Gallery, *spOILED*, and from there, for the month of August, it will progress on a larger scale to the Metchosin Art Gallery in a show involving two painters and myself titled, *ECLECTICA:expressionist perspectives*. 📍



TOP: *tranquili tea*. Tray is custom made stoneware, heavily grogged with organic materials with porcelain handles, soda fired Cone 9 celadon handles. Cups are porcelain, celadon glaze reduction fired Cone 9. **BOTTOM: *Basket Bowl*,** Cone 6 stoneware, electric fired.

HIGH FIRE CULTURE: Locating Leach/Hamada in West Coast Studio Pottery

By Jana Tyner, Morris And Helen Belkin Art Gallery

May 24 - July 6, 2013

Opening Reception: Thursday, May 23; 6 to 9 p.m.

Curator's Talk with Nora Vaillant and Shelly Rosenblum:

Saturday, May 25; 4 p.m.

Satellite Gallery, 560 Seymour Street, 2nd Floor, Vancouver

info@satellitegallery.ca • www.satellitegallery.ca

This exhibition examines an artistic community linked by the aesthetic sensibilities and philosophy put forth by English potter Bernard Leach (1887-1979) and his Japanese colleague Shoji Hamada (1894-1978). The potters Lari Robson, Sam Kwan, Andrew Wong, Ron Vallis, Cris Giuffrida, Heinz Laffin, Vincent Massey, Martin Peters, and Hiro Urakami share this lineage. Inspired and influenced by the first generation of Canadian potters who apprenticed with Bernard Leach at his pottery in St. Ives, Cornwall, the West Coast artists in this exhibition articulate an historical period in which the imaginations of many young potters around the world were captured by the studio pottery movement.

The Morris and Helen Belkin Art Gallery's 2004 *Thrown* exhibition and 2011 book by the same name focused on the Leach apprentices, John Reeve, Glenn Lewis, Michael Henry and Ian Steele, along with their well-known contemporaries Charmian Johnson, Wayne Ngan, and Tam Irving. When they returned to Vancouver from St. Ives beginning in 1961, the apprentices brought with them hands-on

knowledge and experience that profoundly shaped the next generation of potters in this region. *High Fire Culture* provides an expanded view of the working relationships between potters in the wider ceramic community during this same time period of the 1960s and 1970s. It calls attention to the often collaborative nature of claywork, the sharing of practical knowledge from throwing techniques to glaze recipes, and the ways in which the subtleties of the craft are passed from one generation to another.

Many of the participants were students at the Vancouver School of Art during a particularly fruitful time, some of them taught at the art school during this period, some completed apprenticeships, many attended seminal workshops with those who had studied directly with Leach, others studied in Japan, and nearly all traveled to St. Ives making a pilgrimage of sorts to meet Leach himself. The work and careers of these artists have an international value because, although some of them no longer make pots, when they did they made them with an intensity, spirit and style that identifies them as members of the Leach legacy diaspora.

High Fire Culture is curated by Nora Vaillant and Shelly Rosenblum and is organized by the Morris and Helen Belkin Art Gallery at the University of British Columbia, and Satellite Gallery, and made possible with funding from the Doris Shadbolt Endowment for the Arts, the Michael O'Brian Family Foundation, the Hamber Foundation and the North-West Ceramics Foundation. 🏠



Sam Kwan, lugged vase, 2000. Photo: Michael R. Barrick.



FANTASTIC FEAST

Fantasy pottery for feasting by

TRI-CITY POTTERS

MARCH 21ST - APRIL 25, 2013

Port Moody Art Centre

2425 St. John's, Port Moody

Monday - Friday 10am - 8pm

Saturday 10am - 5pm

Sunday noon - 4pm

Canadian Clay Ceramic Symposium Wrap-up

Watch for articles, photos and all the skinny on the
Symposium in the May newsletter!

Do you have something to share about your experience at the
Symposium? Email Melany at editor@bcpotters.com.



ClayLines

Celebrating Success in our community

EXHIBITION, Maple Ridge

March 16 to June 1



This exhibition celebrates Celia and Keith Rice-Jones working together in their home studio--25 years on. Designed by the artists themselves, this transformative installation demonstrates the wide divergence in the scale and style of their work, despite their sharing the same clay, kiln and modernist sensibilities. Artist presentation and tour of the exhibition with Keith, April 13, 11 a.m.

WORKSHOP: Zen and the Art of Space - Keith offers a hands-on workshop exploring the possibilities of 3-D space on Sunday, April 7. See details in Maple Ridge Leisure Centre spring guide and register at www.recreg4u.ca or call 604-467-7322.

Maple Ridge Art Gallery (at the ACT Arts Centre and Theatre). Gallery hours: Tue.-Sat., 11 a.m. to 4 p.m. (closed Mar. 29). 11944 Haney Place, Maple Ridge, B.C. 604.476.4240, www.theactmapleridge.org.

26th Annual Denman Island Pottery Tour

May 18 and 19

Saturday and Sunday, 10 a.m. - 5 p.m.,

Featuring 8 studios and the Denman Island Arts Center,

Maps available at the Ferry booth and on Island.

Unclassifieds

WANTED: POTTERY APPRENTICE. Sandra Dolph on Galiano Island needs a pottery apprentice this summer. Studio space, daily throwing instruction, plus a small rustic apartment will be provided, in return for minding the gallery and some gardening work. This is not a paid position. Contact Sandra at sandradolph.1@gmail.com.

Submissions for the May 2013 PGBC newsletter

Please get your articles and ads in to Melany by April 20 at the latest for the May 1 newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to editor@bcpotters.com.

RESIDENCY, Oregon

Deadline: April 19

Looking for an opportunity to further your creative endeavors? Open to emerging and professional artists as well as writers, ecology scholars and musicians, the Sitka Center for Art and Ecology's Residency Program offers participants up to 3 ½ months to delve deeply into their work. The Center also offers the 2-week long Jordan Schnitzer Printmaking Residency to provide artists with little or no printmaking experience the opportunity to explore a new creative medium with guidance from a master printer. Since 1981, the Sitka Center has provided residencies to over 200 individuals to live and work – free of charge – at the Center, which is located on the scenic Oregon coast near Cascade Head and the Salmon River estuary. Up to six residents at a time (12 to 20 annually) are on campus from October to May. Ceramics facilities are limited, but includes a programmable electric kiln and kick wheel in addition to studio space. To learn more about our residencies and programs, please visit www.sitkacenter.org or call (541) 994-5485. Residency applications are accepted online. Residencies may be scheduled up to two years in advance.

ARTISANS WANTED, Vancouver

Deadline: May 15

The Vancouver Folk Music Festival is looking for artisans who create high quality handcrafted goods to participate in our 2013 Artisan Market at Jericho Beach on July 19-21. We have filled our quota of jewelry vendors, but we are still accepting applications from artists who produce pottery, baskets, stained glass, woodworking, handmade paper products, paintings, etc..

The Vancouver Folk Music Festival has an attendance of 40,000 patrons over the weekend. It is a great opportunity to showcase and sell your craft to a diverse audience!

Our application form can be found on our website at <http://thefestival.bc.ca/get-involved/applications/art-market/>.

Note: The final application deadline has been extended to May 15.

CALL FOR ENTRY, Pacific Northwest

Deadline: May 20

The Jansen Art Center Ceramic Program would like to invite Pacific Northwest regional ceramic artists to submit work for our first ever juried cup show. This exhibition has been organized to showcase the exceptional work of ceramic artists in the Pacific Northwest and we hope this will become an annual exhibition for the continuation of ceramic education. Details on how to apply can be found at <http://jansenartcenter.org/exhibits/call-to-artists.aspx>

Best Regards,

Jesse Rasmussen

Ceramics Program Director, Jansen Art Center

Submissions & Advertising

Published 10 times yearly, the PGBC Newsletter is an information link for members.

Submissions:

Send articles, reviews, images, member news, letters and information to: editor@bcpotters.com by the 20th of each month for publication the following month. Submissions may be edited for space.

Advertising Rates*:

All ads are payable upon receipt of invoice

- Full page, \$189+ HST
- 2/3 page, \$129 + HST
- 1/2 page, \$99 + HST
- 1/3 page, \$69 + HST (horizontal, vertical, or column)
- 1/4 page, \$55 + HST
- 1/6 page, \$39 + HST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: <http://www.bcpotters.com/Guild/newsletter.php>. Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$22 extra.

Unclassified Rates:

Members FREE! Non-members: \$22 + HST


**Advertising rates subject to change*

Potters Guild of British Columbia
1359 Cartwright St · Granville Island
Vancouver, BC · V6H 3R7
tel:604.669.3606 · fax: 604.669.5627

<http://www.bcpotters.com/Guild>

Chop Marks & Signatures

Send in your chops and have them available through the guild. For the form, click on the link here: www.bcpotters.com/Guild/chops.php

You can email it back to Debra Sloan at debraesloan@gmail.com as an attachment. Or print and mail your sheet[s] to Potters Guild of BC, 1359 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7 attention: chops. 

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Membership

Membership Fees

Please note new protocol starting immediately: For 12 months, **not including HST**: Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/ Corporation, \$200. All existing memberships renew in September. New members only will renew on the anniversary of their date of joining, whether renewal is made on time or not. **There will no longer be any prorated fees.** Please note: this change mainly affects new members. Existing memberships will all renew and be charged from September. For detailed information see: www.bcpotters.com/Guild/membership.php

Membership Renewals & New Memberships

- In person: pay by Visa, cheque or cash at the Gallery of BC Ceramics OR
- By mail: pay by Visa or cheque and mail to the Guild; mark the envelope and cheque with either 'Membership Renewal' or 'New Membership'
- Online at our secure site with a credit card by [clicking here](#).

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